

SAVIOUR MACHINE



SPECIAL EDITION

REVOLUTION

ZERO



Grace to you and peace from Him who is Alive Forevermore: God of all the Universe, the Lover of our Souls, and the Keeper of our hearts. What you are reading is Issue I of the new format for Ground Zero Revolution, and we are honored that this introductory issue is a Special Edition featuring Saviour Machine. Many of you have seen or heard Saviour Machine in the past. If so, prepare to re-experience Saviour Machine for the very first time in a way many would consider incomprehensible! If this is your introduction to Saviour Machine, we invite you to embrace the ministry, the music, the art of Saviour Machine.

We do not seek to idolize this group. Rather we lift Honor & Praise to God Almighty for the work He is doing through Saviour Machine. These men and their families need our prayers as they continue in their calling. They have received and engaged in a great calling. Through our prayers may they be strengthened and may many hear and receive the message that is being given.

Confession



Greetings! In this issue we would like to give an intense and mysterious band an opportunity to share with you what God is doing in their lives and music. While tackling controversial subjects, ranging from spiritual to political to social, their lyrics remain eloquent. Musically, they have taken modern rock to a new level of art. Welcome to the fascinating world of Saviour Machine.

Over the past 5 years Saviour Machine has been a blessing to our family. Their unique style is refreshing, while their bold lyrics hold both challenge and inspiration. Although their music alone is genius, their stage show will leave you feeling breathless. I have truly enjoyed taking part in preparing this issue. I hope you will receive as much joy from this issue as I have. May God Bless and Keep You!

Holly L. Gann



This is an issue devoted to what I consider one of the best bands ever to appear on the face of the earth. Not only is the music of Saviour Machine unlike any other, their lyrics are deep, meaningful, thought provoking, and always competent. They confront issues other bands seem reluctant to tackle, they boldly speak out about the Ultimate Truth when others wish to water it down. They evoke such emotion that it's almost impossible to convey in words (if you've ever seen them live, or seen the video, you know what I mean).

They've been through quite a bit in the last few years, but they remain just as powerful and focused as they ever were. My love for their music and what they're doing grows each time I listen. Each new album has been something to behold. This fact has never been as prominent as it is now, with the advent of the first part of the Legend Trilogy. Saviour Machine is tackling the greatest issue of them all: The End of the World. The Return of Christ. The Establishment of His Kingdom. I know of no other band that would be willing to go through with such an undertaking, and for that, I admire them all the more and the work that God is accomplishing through them. This latest project's message is far reaching and relevant to the times in which we live. I believe it should be heard by all, and I pray that it will

make anyone who hears it think twice about what's happening around us. Prepare yourselves for the "Unofficial Soundtrack for the End of the World".

Mike Gann

GROUND ZERO REVOLUTION JAN./FEB. MCMXCVII

SAVIOUR MACHINE SPECIAL EDITION

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Contact us by mail, phone, fax for advertising, subscriptions, comments... John 3:16.

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A very special thanks goes to Eric Clayton and Saviour Machine for all of their assistance in creating this special edition of Revolution. Most of the photographs contained herein were taken by fans from around the world who sent copies to Saviour Machine. If you have something you would like to send to Saviour Machine, or would like to simply write them to let them know you're supporting them, use the Fan Club address found on the back cover to do so. Saviour Machine would love to hear from you. Let them know you read about them in this publication. God Bless You!

SAVIOUR MACHINE: AN OVERTURE

"All the world is a stage." And from the setting to the striking of the stage, from the composing to the recording of a movement, from the booking to the touring of a production saga, Saviour Machine knows all too well how to take center stage and cause every light to dance, every intricate sound to melt into passionate delivery, every lyric to come alive before your eyes and ears. Unintentionally, since the conception of Saviour Machine and their entrance into the universe of Christian music and live performance, the (then four-piece) now five-piece unit has been shrouded by the clouds of misunderstanding and misfortune. The cloak of mystery and intrigue has hung itself on every peg available, where Saviour Machine is concerned. Founder and front-man, Eric Clayton, along with the other members of the band, have always strived to display transparency, openness, hope and Love through the Light that encompasses them all. A constant head-on approach to dealing with daily struggles, spiritual truths, and political and social evils have often found them screaming targets for attack, spiritually, socially, and even, at times, physically. Never losing sight of the Vision, Saviour Machine has continued on the Path toward tearing down walls, breaking bonds, and strangling confusion.

Seasons have come and passed, and these seasons have ushered in a variety of challenges for Saviour Machine. Personnel changes, a massive move toward European saturation, personal tragedies, and a constant measure of sonic and visual progression are only a brush of the winds that blow continually for Saviour Machine. Never, though, has a season posed as a threat for this unit. Seemingly always causing and allowing for stronger unity, deepened Faith, massive growth, higher tolerance levels coupled with forgiveness, and better understanding. Saviour Machine continues to evolve toward their ultimate calling as Christians, as human beings, as musicians, as performers.



SAVIOUR MACHINE 1995
(FRONT) ERIC CLAYTON
(BACK-LTOR) JAYSON HEART, DEAN FORSYTH,
JEFF CLAYTON, NATHAN VAN HALA



SAVIOUR MACHINE 1993
(LTOR) ERIC CLAYTON, JEFF CLAYTON, DEAN FORSYTH
SAMUEL WEST



SAVIOUR MACHINE 1990
(CLOCKWISE FROM TOP LEFT)
ERIC CLAYTON, JEFF CLAYTON, CHRIS FEE,
DEAN FORSYTH

In June of 1995 Saviour Machine began composing a trilogy entitled "Legend". A detailed and comprehensive musical interpretation of the apocalypse. Inspired by the prophetic scriptures of the Old and New Testaments, this "Unofficial Soundtrack for the End of the World" is the first attempt of its kind in the history of music.

The prophetic research and study for this artistic venture took over three years. And in the end, upon its conclusion of part 3 in 1999, the entire project will have taken six years to complete. In its entire composition, the "Legend" trilogy will exceed four hours of music and approximately 50 tracks in total. Making it not only an extremely ambitious artistic endeavor, but probably and most likely, the longest concept album in the history of modern rock.

Part 1 is being released this month (Jan 1997) with successive release dates for Part 2 in January 1998, and Part 3 in January 1999. This production will prove to be one of the most intense projects ever taken from conception to being. Anyone who is in the least bit familiar with the prophecies spoken of will understand why such a bold statement can be made.

All of Saviour Machine's past has been steps leading up to this moment in time. Now all of the remaining future of Saviour Machine will be consumed by this paramount task that has been laid before them.

During the course of your browsing of this Special Edition our hope is that you will be able to see beyond the cloak, beyond the mist, beyond the mask and come to know Saviour Machine, individually and collectively. May the walls of doubt come down, may the shroud of misconception be dissolved, may the mask be burned by the Truth.

Setting the controls for the making of a Legend is the task that has been given to Saviour Machine. Clearing away some of the veil so that you may see the Light of the Saviour inside this Machine is the task that has been awarded us.

Enjoy, Understand, Behold!



SAVIOUR MACHINE

*Saviour Machine
Saviour Machine
(Demo)
1990*

This album can be considered the epicenter of Saviour Machine. It was the band's first limited introduction to the public, and it helped to bring them to where they are today. Original copies of the disc are extremely rare (only 1000 were pressed), however, a limited edition re-release of the disc is scheduled for early 1997 through mail-order only. Don't hesitate to pick it up! You'll have a much clearer picture of the band after you listen to it. It showcases Saviour Machine as a young band, just starting out into their musical career. The songs are available nowhere else, except for "Carnival of Souls" and "When the Cat Came Home" (The Mask from *Saviour Machine* - slightly modified).

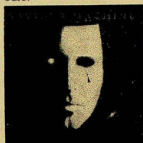
One of the great things about this album is that it contains the original "Carnival of Souls", allowing one to visualize in retrospect how this song represents the growth of Saviour Machine through the past seven years. Starting with the *Demo*, we are presented with a raw version of the song. Progressing on to *Saviour Machine I*, we experience the song in a highly polished form-introducing the mass public to the band. And, finally, we are allowed to savor the song's third appearance on the *Live in Deutschland* CD, changed ever so slightly to fit the live format-yet still mirroring the essence of the original. In all, the CD holds eight songs most have probably never heard before.

We are treated to the rushing intensity of "Streams", the grinding anthem of "Transcendence", the heartbreaking cry of "Retribution", and the wonder of "The Revelation" (a five-part epic) just to name a few. Jeff Clayton shines through here with some awesome guitar effects and solos, such as the intros to "Transcendence" and "When the Cat Came Home". The end of "Streams" is another highlight. Eric Clayton's voice is as haunting and beautiful as ever, evoking the perfect emotion for each song with ease. Altogether, the original band members produce music unlike any of the other Saviour Machine releases. This is the only place to hear it, so, again, pick it up as soon as you can.

Diligent listeners will also notice that material from this album shows up in the other three Saviour Machine projects, either lyrically or musically. For example,

Legend:Part I contains within the song "The Lamb" the same basic music used in the end of "The Revelation"-part five-"The Resurrection". Many other fascinating parallels exist between the albums and will become prominent as you listen.

This album is, again, unlike any of the other Saviour Machine projects. Most of the songs are exclusive, and all of them stand as great musical accomplishments for a band that was fairly young at the time. They've come a long, long way to where they are now, but a listen to the past is certainly worthwhile in this case!



*Saviour Machine
Saviour Machine
1993*

"The lyrical content herein is based on personal experiences, observations, and my spiritual struggle to maintain Faith through the darkest periods of my life. Some of this content is specifically based on scriptures found in the book of Revelation, chapters 5 through 18. Other portions are surreal and sometimes confrontational, dealing with political and social statements, structures and powers. A man with a heart of gold is nothing without the ability to open his mind! God Bless You All - Eric Clayton"

This statement is printed on the leaflet of the original release for the self-titled *Saviour Machine*-thus the world's first "official" introduction to Saviour Machine.

Saviour Machine is a masterpiece for poetical, symbolic, and straight forward expression of the depth of struggle within and for the soul of all men.

Described as Gothic, categorized in most circles as Metal, deemed Eccentric-Dark-Moody. With the highest respect, all of these interpretations and descriptions hold true. From the opening and very moving "Carnival of Souls" to the closing and extremely forceful "Jesus Christ", *Saviour Machine* is a sonic blast of ancient, universal truths and personal openness of the soul.

To explore profound and bond-shattering truths-to face struggles, often ignored, enthroned in the hidden corners of the soul-to feast on the poetry of passion-to stand on the canvas of the universe and hear a cry for cleansing and salvation, crawl into this self-titled debut.

Soar into the heart of darkness and realize that through the "distance of all time and space" there has been, is, and always will be the *Light* to guide the way.

*Saviour Machine
Saviour Machine II
1994*

Saviour Machine II delivers a progression and growth not often found in a sophomore project. Continuing to treat the listener to the impressionism found deep within the lyrical and musical content of *Saviour Machine* past, *Saviour Machine II* deepens the emotion even further while becoming even more personal and much more straightforward in its portrayal.

While maintaining a strong political message as in "American Babylon" to a seemingly socio-political theme as in "Ceremony" (with strong personal connotations) to possible social interpretation in such as "Child in Silence", a stronger spiritual influence seems to surface ever so gently-even so in the aforementioned songs.

All out spiritual war is engaged in movements such as the epic and monumental centerpiece of the entire recording, "The Stand". This concept is enhanced through further listening of tracks such as "Saviour Machine I", "Enter the Idol", "The Hunger Circle", and "Ascension of Heroes".

The final three tracks of



the whole begins with a very moving "Overture", which seems to help separate the final theme from the previous ones. The expressions of unconditional and liberating Love close out *Saviour Machine II* with "Love Never Dies" and re-living of the final words, possible thoughts, and commandments of Christ in the climactic finale of "Saviour Machine II".

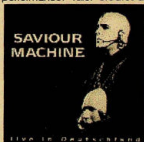
The mesmerizing enhancements of vocal progression by Eric Clayton, and the purely surreal and distinctive orchestration of guitars by Jeff Clayton, combined with the spectacular entrance of Nathan Van Hala's piano and keyboard brilliance, the powerful display of Jayson Heart's percussion genius, and the continued heart pumping bass strength of Dean Forsyth truly make this a production of highlights. All the while reaching new heights of musical integrity and artistic balance.

An emotionally charged foray of struggle encapsulated within the confines of life, His liberation, and the continual pursuit of *Ultimate* and *Absolute Truth*.

*Saviour Machine
Live in Deutschland-CD
1995*

In one sense, this is a compilation album for Saviour Machine. It holds many favorites from both *Saviour Machine I* and *Saviour Machine II*. It also serves as a transition project of sorts. *Live in Deutschland* acts as a bridge, effectively laying down the progression between *Saviour Machine II* and *Legend:Part I*. On another hand, it's the only way U.S. fans have been able to experience Saviour Machine live. When you couple this CD with its companion project, the *Live in Deutschland* video, shot in a Southern town of Germany called Owen, it is an experience to behold. All the imagery, the emotion, the power of a Saviour Machine live performance is captured here in pristine quality. The band went out of their way to make sure this recording was of the highest quality, and it really shows through. It's one of the cleanest live albums ever heard. One can clearly hear the crowds, Eric, and each of the band member's instruments individually gelled to near perfection. In most live recordings, things have a tendency to sound muffled, usually ending up in a very poor representation of the band. This is certainly not the case here. This sounds just as good, or maybe better, than the studio recordings.

The album opens with the beautiful "Introduction" which includes wonderful choir, and some clips of "Beethoven's 9th". The introduction itself begins to set this apart as something special. The listener is then launched into an awesome, powerful rendition of "Killer", which, in many opinions, is better than the version found on *Saviour Machine I*, due to the heightened intensity of the performance. "Killer" creates a



totally different atmosphere live, with grinding guitars, subtle keyboards, and a unique vocal delivery from Eric Clayton. Eric Clayton's vocal delivery live makes this a project a favorite to many. Fresh and new, without totally rearranging it. After "Killer", the listener is treated to some fantastic versions of "Carnival of Souls", "Enter the Idol", "The Wicked Window", and "Legion". "Legion" is another one of the best picks from the album (especially when experienced with the video). It's a little faster than the original, and the second part of the song just sounds absolutely

incredible. The guitar is especially noticeable as Jeff powers through the song, introducing a great hook towards the middle ("The sacrifice begins, the dragon takes another..."). The piano in this song is also notable, very crisp and very clear-unusual for a live album. After "Legion" comes "Paradox", which is considered another great achievement on stage, it sounds just like it did on *Saviour Machine II*, just a little shorter, and then, "The Stand". A song beyond epic proportions, considered a favorite by many. The fact that Saviour Machine even performs it on stage is unfathomable! It's sixteen minutes long and it has an epic scope that is thought to be too complex to capture in a live performance. Not so! Saviour Machine delivers big time here. They capture the essence of the song easily. Once again many prefer this version over its studio counterpart. It's heavier than the original (if that's possible), just a little faster in parts, and Eric Clayton's performance is the highlight of the whole album. He sings it just a little differently, and it adds new dimensions to the song as a whole. It must be difficult to continue a performance after reaching such a pinnacle, but Saviour Machine does it easily. The listener is treated to "A World Alone", just a little shorter than the original, "Jesus Christ", the wonderful "Overture", and the emotional "Love Never Dies". The album ends with the powerful anthem of "Saviour Machine II", the perfect closeout to such a performance.

The quality here is above excellence. Being able to hear Saviour Machine live, even if it is only on CD, is a real treat. Applause and many thanks to Eric Clayton and Saviour Machine for having the foresight to release such a project.



Saviour Machine
Live in Deutschland
Video
1995

From the opening shot, to the very last note struck-this is mastery of live performance. Saviour Machine does to live performance what they do to studio music, nothing short of perfection. Never before has a live video been so captivating, so emotional, so very powerful in every sense. For many fans around the

world, this is the only way they've had to see them live, and they certainly don't disappoint. Beautiful, stunning imagery, many close-ups, incredible lighting perfectly tied to the music, and deep, rich sonic clarity are all elements that help to make you feel as if you are there.

The video's soundtrack exactly follows its companion product, the *Live in Deutschland* CD, so everything said about the CD stands in the video with the added bonus of visual stimulation. And what stimulation it is! It's impossible to get a full view of each song without the visual elements that go along with them-the statues on each end of the stage, the chains, the mask floating high above, the flag, the chalice, the crucifix.....the list goes on.

Going into full detail on each song would fill pages of text, so this review will focus on the high points of the show. Also, revealing everything would certainly hinder any chance for surprise or new discovery on the viewer's part.

Of all the things shown in the show, one readily stands out from among the others. In the song "Legion" Eric Clayton wraps himself in an American flag and proceeds to give the performance of the show, standing before the audience, arms-at times outstretched, at times close beside him, all the while singing as the incredible live music plays full force behind him, the lights playing over the stage to give a truly powerful, emotionally charged rendition of the song. Your jaw will drop, period. This song, as powerful as it is, leads right into an assault on the senses unlike anything you've ever seen, guaranteed-"Paradox", and then, "The Stand". The sixteen minute epic unfolds in grand splendor, charging the air. Eric Clayton, clothed in a black robe, belts out the first note of the song as the audience is blinded by pure, white light from stacked high-power spots piercing from behind the band. From here on, the intensity doesn't abate at all until the song is finished. The drama plays out under a show of lights dancing seamlessly with the music. Eric walks the stage, using various hand gestures and props to bring out different elements of the song's first half, of which the mask and crucifix would be most memorable. During the middle of the song, Eric raises a chalice to his lips to illuminate the passage "Drink the Blood of the Lamb, await the stand". The second half of the song is non-stop as the musical intensity grows with the passion of Eric's voice, finally ending in the hauntingly beautiful scene of Eric burning the mask over the flame of one of the candles on stage. This song stands as a testament to the power and genius of Saviour Machine's live performance. It's also the very pinnacle of the performance as a whole. One of the other most memorable

SAVIOUR MACHINE COMPLETE DISCOGRAPHY/VIDEOGRAPHY

SAVIOUR MACHINE (DEMO) - OUT OF PRINT
(1000 COPIES PRESSED)
RELEASED INDEPENDENTLY IN AUGUST, 1990 - U.S. ONLY

SAVIOUR MACHINE - OUT OF PRINT
FRONTLINE RECORDS
RELEASED IN JUNE, 1993 - U.S. ONLY

SAVIOUR MACHINE - OUT OF PRINT
PILA MUSIC (GERMANY)
RELEASED IN AUGUST, 1993 - EUROPE ONLY

SAVIOUR MACHINE - OUT OF PRINT
TEICHIKU RECORDS CO. LTD. (JAPAN)
RELEASED IN SEPTEMBER, 1993 - JAPAN ONLY

SAVIOUR MACHINE II - OUT OF PRINT
(1000 COPIES PRESSED)
FRONTLINE RECORDS
LIMITED RELEASE IN OCTOBER, 1994 - U.S. ONLY

SAVIOUR MACHINE II - OUT OF PRINT
PILA MUSIC (GERMANY)
RELEASED IN NOVEMBER, 1994 - EUROPE ONLY

LIVE IN DEUTSCHLAND (CD)
MCM MUSIC
RELEASED INDEPENDENTLY IN JUNE, 1995 - EUROPE & U.S.

LIVE IN DEUTSCHLAND (VIDEO)
MCM MUSIC
RELEASED INDEPENDENTLY IN JUNE, 1995 - EUROPE & U.S.

SAVIOUR MACHINE II
RE-MASTERED & RE-PACKAGED
MCM MUSIC
RE-RELEASED INDEPENDENTLY IN JULY, 1995 - EUROPE & U.S.

SAVIOUR MACHINE
MCM MUSIC
RE-RELEASED INDEPENDENTLY IN JULY, 1995 - EUROPE & U.S.

SAVIOUR MACHINE II
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MARCH, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

SAVIOUR MACHINE
RE-MASTERED
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MARCH, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

LIVE IN DEUTSCHLAND
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MAY, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

LEGEND: PART 1
MCM MUSIC/MASSACRE RECORDS
RELEASED IN JANUARY, 1997 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

****NOTE****

LEGEND: PART 2
SET FOR RELEASE IN JANUARY, 1998

LEGEND: PART 3
SET FOR RELEASE IN JANUARY, 1999

pieces of footage comes from the song "Jesus Christ". During the introduction to the song, Jayson Heart stands on his drum chair and raises his arms to imitate the appearance of Christ on the cross. Mist rolls in from behind him as an eerie green light shines down creating an image to be engraved in one's mind for a long, long time. At the end of the song, Eric joins hands with some of the members of the audience as he sings the prayer-like end verse creating yet another memorable

image.

There's so much more to this 75 minute video that can fit in this space. The lighting, the sound, the images-they're just too numerous to mention. If you've never seen Saviour Machine live, and most of us haven't, then you owe it to yourself to see this video. You will have a much fuller picture of the band as a whole. Their passion is represented very well here in a high quality production that is much better than most live videos out there.



REVIEWS OF SAVIOUR MACHINE PAST RELEASES



BIOGRAPHIES OF SAVIOUR MACHINE BAND MEMBERS

JEFF CLAYTON (GUITARS)

CO-FORMED SAVIOUR MACHINE WITH
ERIC CLAYTON AUGUST, 1989
AGE: 25
BIRTHDAY: JUNE 24, 1971
BIRTHPLACE:

SAN BERNARDINO, CA
MUSICAL/ARTISTIC

INFLUENCES:
ROGER WATERS, PINK FLOYD
BLACK SABBATH, BOWIE,
PETER GABRIEL, TOOL, MOZART,
BEETHOVEN

INTERESTS:
FILM/THEATER,
ACTING/DIRECTING,
FOOTBALL, DOMESTIC
ACTIVITIES, MOVIES,
MOVIES, MOVIES

PERSONAL NOTES:
(FAVORITE FILMS:)
APOCALYPSE NOW, SCHINDLER'S
LIST, THE GODFATHER II

(FAVORITE BOOKS:)
THE GRAPES OF WRATH,
BAD: THE GODFATHER

(FAVORITE ALBUMS/COMPOSITIONS:)
THE WALL, PASSION GRASS,
AMUSED TO DEATH-WATERS

RESIDES IN SOUTHERN CALIFORNIA
MARRIED IN 1995 TO TERESA CULBRETH
AND HAS TWO WONDERFUL CHILDREN,
SHAWN AND SARAH



NATHAN VAN HALA (PIANO, KEYBOARDS)

JOINED SAVIOUR MACHINE IN JUNE, 1993
AGE: 25 BIRTHDAY: SEPTEMBER 9, 1971
BIRTHPLACE: FLINT, MI

MUSICAL/ARTISTIC

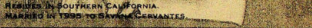
INFLUENCES:
TONS OF CLASSICAL
COMPOSERS, BEATLES,
BAUHAUS, BOWIE,
LEGENDARY PINK DOTS,
NICK CAYE, TOM WAITS,
LEONARD COHEN, KATE
BUSH, SKINNY PUPPY,
THE VELVET UNDERGROUND

INTERESTS:
LITERATURE (CLASSICAL TO
POST-WAR), CREATIVE
WRITING, TRAVEL, SLEEP
AND GENERAL IMMOBILITY,
THE GRADUAL AND INEVITABLE
BREAKDOWN OF MENTAL
CRITERIA

PERSONAL NOTES:
(FAVORITE FILMS:)
BLUE VELVET, HENRY AND JUNE,
THE SHINING

(FAVORITE BOOKS:)
THE BEAUTIFUL LOVERS,
PORTRAIT OF AN ARTIST AS A
YOUNG MAN, CRIME AND PUNISHMENT
(FAVORITE ALBUMS/COMPOSITIONS:)
NICK CAYE: MURDER BALLADS,
TAL TAL: LAUGHING STOCK, JOE
JOY DIVISION: CLOSER

RESIDES IN SOUTHERN CALIFORNIA
MARRIED IN 1995 TO SARAH CERVANTES



ERIC CLAYTON (PRODUCER, VOCALS)

FORMED SAVIOUR MACHINE WITH JEFF CLAYTON IN
AUGUST, 1989

AGE: 29 BIRTHDAY: DECEMBER 1, 1967
BIRTHPLACE: LOS ANGELES, CA

MUSICAL/ARTISTIC INFLUENCES:
BEETHOVEN, BRAHMS, BERLIOZ, BACH, WAGNER, ORFF,
MAHLER, STRAUSS, TCHAIKOVSKY, MASCAgni, JOHN
WILLIAMS, JAMES HORNER, HANS ZIMMER, JOHN
DEBussy, PINK FLOYD, BOWIE, SABBATH, GABRIEL, U2

INTERESTS:
WORLD HISTORY, BIBLE PROPHECY, FILM, CLASSICAL
MUSIC, THEATER, NATURE & WILDLIFE, BASEBALL,
THE ETERNAL SEARCH FOR TRUTH

PERSONAL NOTES:
(FAVORITE FILMS:)
APOCALYPSE NOW, A CLOCKWORK ORANGE, JFK
(FAVORITE BOOKS:)
NEW TESTAMENT,
THE PROPHECY, THE FINAL BATTLE
(FAVORITE ALBUMS/COMPOSITIONS:)
BEETHOVEN'S 9TH, BRAHMS REQUIEM, PINK FLOYD'S
THE WALL

RESIDES IN SOUTHERN CALIFORNIA AND SOUTHERN GERMANY
MARRIED IN 1988 TO CYNTHIA LINDALE AND BLESSED WITH
TWO BEAUTIFUL CHILDREN

JAYSON HEART (DRUMS)

JOINED SAVIOUR MACHINE IN JUNE, 1993
AGE: 25 BIRTHDAY: OCTOBER 1, 1971
BIRTHPLACE: ANAHEIM, CA

MUSICAL/ARTISTIC

INFLUENCES:
STEVE PERKINS, LARRY
MULLER JR., THE CURE,
BOWIE, PRINCE, BACH,
CHOPIN, ANDREW LLOYD
WEBBER, FAITH NO MORE,
JANET JACKSON, U2

INTERESTS:
MOTORCYCLES & AUTOMOBILES,
CARTOONS, BEATNIK LITERATURE,
SHEL SILVERSTEIN, CREATIVE
WRITING, LAW STUDY, FOOD,
COOKING, TRAVEL

PERSONAL NOTES:
(FAVORITE FILMS:)
APOCALYPSE NOW, BEN HUR,
PULP FICTION

(FAVORITE BOOKS:)
THE BIBLE, ON THE ROAD,
ILLUSTRATIONS

(FAVORITE ALBUMS/COMPOSITIONS:)
JESUS CHRIST SUPERHERO
MARTINIS & BROTHERS
DUSTY SPRINGFIELD

RESIDES IN NEW ORLEANS, LA AND
SOUTHERN CALIFORNIA
MARRIED TO JESSICA



CHARLES COOPER (BASS)

JOINED SAVIOUR MACHINE IN JULY 1993
AGE: 27 BIRTHDAY: JULY 22, 1969
BIRTHPLACE: TORRENCE, CA

MUSICAL/ARTISTIC

INFLUENCES:
JOHN PAUL JONES,
T. REX, BOWIE ETC.,
U2, THE CULT,
BEATLES, ZEP,
KINGS OF LEONARD,
BRANDY, MACHABEL,
WAGNER

INTERESTS:
SPORTS, LITERATURE,
BIBLE STUDY, FILM,
YOUTH MINISTRY,
TRAVEL

PERSONAL NOTES:
(FAVORITE FILMS:)
THE GODFATHER

(FAVORITE BOOKS:)
ONE FLEW OVER THE CUCKOO'S NEST,
SCHINDLER'S LIST
(FAVORITE ALBUMS/COMPOSITIONS:)
THE HOLY BIBLE,
MERCY CHRISTIANITY, THE FIRST
AND FALL OF THE THIRD REICH

(FAVORITE ALBUMS/COMPOSITIONS:)
BRANDY REQUIEM,
TAL TAL: LAUGHING STOCK,
MARCH ON REBEL SLAVES

RESIDES IN TORRENCE, CA
MARRIED TO JESSICA



PREPARE FOR THE UNBELIEVABLE

AN INTERVIEW WITH ERIC CLAYTON

OF SAVIOUR MACHINE

There have been many questions arise over the past few years concerning Eric Clayton and Saviour Machine. A lot of rumor, heresay, and fantasies have been moving through the air. We felt that the only way to get answers to the questions that we had, was to go straight to the source. Were our questions answered? Yes, and maybe some or all of yours will to. Out of all of this, though, we have learned that not only is Eric Clayton a very approachable man with a very humble spirit, but that all the mystery that has been erected over the years is the very same that he, and Saviour Machine, has been working to tear down. Maybe we all need to step back and face the Mask that may be tainting our lives, our souls, and strive for a bit more openness, and ultimately, LOVE! A lot of information is here for the reading, and maybe you will find the answers you are looking for concerning Saviour Machine. Our prayer is that you'll be challenged even further to find the answers to the questions that may be haunting your life and the situations surrounding your life. Nonetheless, if you have questions that aren't answered here, we encourage you to write Eric Clayton and Saviour Machine. Their contact address is available in this issue, and they would love to hear from you. For now, enjoy the passionate, and even somewhat humorous conversation that we had the honor of having with the man behind the mask...

GZR: It's been about a year and a half since Charles Cooper came on board. And I also noticed his name in the credits in the demo. Is this the same Charles Cooper?

Eric: Yeah, Charles, he's been a good friend of mine from the beginning. I met him at about the same time that I started this band. Charles actually helped me finance the original demo. Charles, myself, and my father actually, interestingly enough.

GZR: So you have a good working relationship with your family concerning the band?

Eric: Absolutely.

GZR: What exactly caused the change in lineup, what happened with Dean and so on?

Eric: With Dean, it's very simple actually. Dean got married and had a child, all in the same year. So Dean kinda got hit with a lot at once and really decided that it was best for him to settle down and take care of his family. And I think the pressures of constant touring, and the kind of productions we do involve a lot of rehearsal, and a lot of preparation, and of course, working on Saviour Machine in general takes a lot of time, and it was just becoming too much for him, and that's really the reason. Part of it had to do with just a management of time and being able to take care of his family and do everything he had to do with Saviour Machine. It was just becoming too much for him.

GZR: What with the tour upcoming? I know you mentioned the other night there's some dates upcoming, some European dates, what's to be expected there?

Eric: Well, to be honest with you, we've just released a press release in Europe. Due to my wife's health I, myself, had to cancel the upcoming tour in Europe. My wife was in a very serious automobile accident about 3 years ago, and her back problems from the time on have worsened. She has severed nerves up and down her spinal cord, what they would call in layman's terms a very severe case of whiplash. And instead of over the years, her back getting stronger as they said it would, it's actually gotten worse over the years. And her situation today is worse than it has been since the accident happened, and she's also had two children during this time, and this has put a tremendous amount of pressure on her back. I've got to stay here and take care of my wife and my children, at least for the next six months without being able to leave for any long period of time. This is a very unfortunate thing now. This is a very unfortunate news for Saviour Machine, but at the same time, this is what God has laid on my heart. I know that my responsibilities are here with my family, and as soon as God opens the door to be able to tour, we will.

GZR: There's nothing wrong with that, we support you with your prayer.

Eric: Thank you very much.

GZR: I know you're on Mascara now with the release of Legend, at least in the European market, how is the label and distribution working out? Also, kinda talk to us about the distribution through the US and the rest of the world.

Eric: Alright. Basically Mascara is our partner in Europe. Myself, Saviour Machine, and our two managers in Germany. We collectively own the rights to Saviour Machine, past, present, future rights-copyrights and publishing that sort of thing. We basically are working on licensing deals where we license the rights to companies that are interested. So we basically have a partner in Europe, which is Mascara records, and they are really doing a wonderful job for us. They've got good, strong independent distribution throughout most countries and territories in Europe, really strong in central Europe where the basis of our following is. They've done a really tremendous job for us. Part one of this trilogy has been so embraced by Mascara that they basically let us know that this is major priority for them. So we couldn't ask for anything more. They're really behind us and pushing this to the best of their abilities in Europe, and we couldn't be happier. As far as the rest of the world goes, we just worked out a deal for Japan, some kind of situation, but it's a young



relationship, we'll see what that goes. We were just offered deals in Argentina and Brazil. So within, I would say, realistically within the next six months we should have secular distribution in Japan, Brazil, and Argentina. As far as the states go, it is still actively independent at this point. We are completely independent, we have no real Christian distributor as far as Christian record stores, and at the same time have no secular distribution, so we have no partner in the states. It's still completely independent at this point. We've built up a strong networking base for some independent distribution, within the last 18 months. I would say at this point we have about 50 stores in the US, 50 Christian record stores that actually carry Saviour Machine merchandise. What's basically happened is they've approached us, and said we want to carry this, because they believe in it and for us it's been also nice instead of going out and trying to do a big sales pitch and really trying to go out and sell Saviour Machine to a huge part of the Christian market, which is a lot of work, on the other hand maybe not the best thing for us to do at this point. The nicest thing is that people have approached us that want to carry the product. And we would of course love to have more stores carry Saviour Machine product, but at this point we're not quite willing to sell our souls for that. The most important thing is the people that do carry it believe in it, and it may be a small number of stores, but it's a select few that does it because they believe in it, they feel compelled to. Between that and our growing mailing list here in the states, we've got a fairly strong base enough to continue to pay the bills. I guess and at least make the product available to people that want it. New Saviour Machine fans are coming every day, and what's basically happened is through a certain amount of advertising we can afford, fans I guess kinda come out of the woodwork. People that have been fans for a long period of time or a short period of time can find a way to get in touch with us, and that's the most important thing is that we advertise enough that they can find us. What it comes down to at this point is that we are trying to reach our fan base. We believe at this point that we have a fan base somewhere in the neighborhood of 10,000 fans within the Christian circuit in the US. At this point we have reached about 3,500 of them. And what we're hoping to do is basically find the other 6,500 people that we believe are current Saviour Machine fans. So it's a matter of networking kinds of just reaching out to try and find them.

GZR: Well, when Saviour Machine was first introduced, back when you first started being noticed in the Christian market, I saw you actually by accident, and I immediately picked it up. Then it just kinda disappeared for awhile, and it took quite a while to find you again.

Eric: Right. And that's kinda what we've been trying to do in the last 18 months, is kinda resurface, but on our own terms. I know there's been a lot of European impact with Saviour Machine, what is the impact you mentioned it just briefly with places like Japan, Australia, Brazil in those kinda places. What's the impact and how is the interaction there?

Eric: In the other countries, besides European countries?

Eric: We have, it's a very strong fan base. We have a very small fan base in Japan, Brazil, Argentina, Australia, and we receive a lot of letters, and like I said it's very strong, it's nothing that seems to be at this point, a base, a fan base. It's something that I think is starting to become a fan base, and hopefully now with proper distribution in these countries, it'll really begin to develop. The states are where we really have our most, let's say the most knowledge of what's going on, because it's a very hands-on experience, by doing it all completely independently at this point, we really have an idea of what's going on. And so basically what we're doing is we're encouraging all Saviour Machine fans to somehow get in touch with us, if they feel compelled to. This is basically how we plan to operate for





I AM THE ALPHA AND THE OMEGA, I AM THE FIRST AND THE LAST, I AM ALIVE.
I AM THE SON OF MAN, THE FIRST BORN OF THE DEAD. I HAVE THE KEYS OF LIFE AND DEATH. I AM...

Passionate.

Epic.

Empowered.

First of all, suffice it to say that any attempt to review this historical piece of music will, by and far, come short of any true justice due. Legend:Part 1 is not just another piece of music, or just another movement set in motion. If all

composers, past and present, and modern rock artists, past and present, were to join together in a room for the sole intent of reviewing Legend:Part 1, the outcome would end up being a total agreement by all that this is (in the closest description possible) absolutely the highest pinnacle reached in complete mastery for a single composition. All of relevant history has been re-established within 77 minutes, 40 seconds, and 17 tracks, while accomplishing the ultimate goal of preparation for all of the relevant future to come.

Musically, Legend:Part 1, incorporates much of the trademark eccentricity of Saviour Machine through distinctive guitar mastery, forceful, and at times, tribal arrangements of percussion, solid and fresh and very foundational bass lines, and the piano and keyboard layouts, of which are unprecedented, encompassing a range of sounds varying from synthesizers to strings to classical horns to harrowing effects.

Vocally, the continued depth and range of Clayton's voice combined with many years of growth, passion, and production intensity make this easily the most haunting and near perfect experience in vocal arrangements of all time. How any musical entity could conceive and accomplish a composition so diverse and intricate as Legend:Part 1, and with such fluency is beyond comprehension. Yet it is done, and remember, this is only Part 1.

As in all past Saviour Machine projects, Eric Clayton assumes sole responsibility for lyrical content. The most

LEGEND

SAVIOUR
MACHINE

PART 1

noticeable difference for Legend:Part 1 is that all writing is based entirely on biblical theme—the end-time prophecies and apocalyptic testimony found throughout scripture. Past projects have touched spiritual themes or have expressed themes in which scripture can be applied. Never before, though, has a Saviour Machine project come solely and entirely from

the core of the Council of the Holy, the untarnished and sacred Word of God. With Eric Clayton's lyrical style, this project could stand with the most emotional, deepest, and darkest collections of all time. Yet the brilliant light of the ultimate Message is never diminished, only enhanced.

Many will breathe a little easier while feasting on this work, due to the absence of personal symbolism and metaphor left open to interpretation. For those who find a refreshing challenge in symbolic poetry, though, as much as is portrayed throughout scripture (which is enough to suffice the universes) is present in the lyrical content. From this standpoint alone, one must accept the challenge, not from Eric Clayton's lyrics, rather from the lyrics of the Almighty Himself, to diligently study and prepare for that which is to come.

In every manner, Legend:Part 1 is an extremely mature presentation of musical and lyrical composition. With the intensity throughout, and the packaging consisting of an embossed plastic cover, a 16 page accompanying booklet including lyrics, notes, a visually stunning pictorial outlay (which is only a part of the completed artistry), and a complete concordance for which to reference, Legend:Part 1 sets itself apart from any other artistic endeavor of this nature, musical or otherwise.

Prepare yourself. Prepare to experience. Prepare to Behold.
Behold...*LEGEND*

I AM THE PRINCE OF THE POWER OF THE AIR, THE SON OF TRANSITION.
I AM THE DESOLATE ONE. I AM LUCIFER'S SON. BEHOLD THE SEED...

LEGEND

the duration of the next few years, unless the right Christian company comes along and offers to help us.

GZR: *Live in Deutschland* was shot at RockNacht in Owen. What made you decide to shoot there, what transpired with that whole scene?

Eric: Basically, one of our strongest fan bases in all of Europe is in Southern Germany. There's a pretty strong evangelical movement in Southern Germany. I would say it's probably, to my knowledge, the most evangelical part of the country. We're a very, very strong Christian fan base in Southern Germany that is over the course of the last 2 years has grown from strictly a Christian fan base to what I would say now is about a 60/40 Christian fan base to Christian/secular. What's happened in Southern Germany is really amazing. It's kind of where it all started for us in Europe. As it did in the states, we started off with a Christian base, Christian following and so forth, and it grew here in the states to some stay secular fans. Word of mouth is such a huge thing and it can grow so much faster over there than it can here in the states. If you want to really, really grow here in the states, grass roots marketing is not really the way to go, you need a video, you need MTV that kinda thing. But over there there's still such thing as real touring and real word of mouth, and this is what's happened. Our strong Christian fan base has grown into a very strong secular fan base and now it's spreading into other parts of Europe into Greece, Italy, Switzerland, Austria, France, and of course into the Netherlands. And now into Scandinavia. We've even got a nice strong fan base in Poland, and we even hear that we're doing OK in parts of Russia. So this is where it all started for us, getting back to your question, I all started for us in Southern Germany, and we felt that this is the place that if we're to shoot a live video, this is the place we had to do it. You know, it's kind of a sentimental thing. And of course, being based out of there our management, and so forth, this is really a good place to start.

GZR: *I guess for a long time here in the states Saviour Machine and Eric Clayton have always been a kind of a mysterious entity, and I'm finding, especially now, in talking with you that you are very personable, very accessible, very humble. How is your interaction with the fans on and off stage at present, how would you like to see that grow in the future?*

Eric: That's a good question, because with the whole theatrical side of the band, the whole, I guess, very, very serious nature of what it is and so forth, there's a certain stigma that's attached to it, and like you said, certain amount of mystery and intrigue and misperception and that sort of thing. In some ways you get what you put out. There's a surface level to what you see as a bystander or as a fan, a certain mystique that's put on any sort of performer. What my goal with Saviour Machine has always been is to somehow through touring and performances somehow tear down some of those myths and stereotypes and that sort of thing. A lot of that revolves around the whole kind of enigma of the band and the whole make-up thing and the whole mask kind of aspect of the band. The mask has always been from the beginning a centerpiece for this thing and it represents a lot. What my goal has always been through performance, through at least the live performances to somehow during the course of the presentation of the music to humanize this human thing. I've noticed throughout the years when I walk on stage there's a certain amount of shock value or a certain amount of mystique. By the end of the performance my goal has always been to bring humanity through this almost cold exterior. What lies behind the mask kind of thing, it's always been kind of a metaphor for the spirit transcending through the flesh. This is the connection that's made through the Saviour Machine performance and I think also through the music. It takes time sometimes. There's a lot of times where it's the human interaction. I used to have a lot more time to speak with fans and I've always really gone out of my way to take as much time as I can for anyone who has a question or anyone who just wants to talk or that sort of thing. Up until just a few months ago, I always returned every single letter that fans wrote to me by hand, handwritten letters. As they grew from hundreds to thousands it became very, very difficult to do this. And now for the first time, and this is kind of a sad time for me on that level, I've had to type standard letters for responses to fan mail. It's just become overwhelming at this point, I can't stay on top of the fan mail, it's absolutely impossible for me to do this by hand anymore. So that's one thing, I've always loved doing this because I believe that there's nothing more important than this interaction with the fans because it's at such a precious thing to me. I care about this thing so much and it's what God has always compelled me to do to share my heart. Of course, as I said it's a sad time and maybe a sad time for thousands of fans at this point, to hear this, but at the same time I guess it's a blessing because it means that it's grown to a point where it's not at this point.

GZR: *I guess you really want the fans to understand that everything's still as a result of the passion from the heart, even though you can't write every letter that goes out.*

Eric: Sure, and that's still real.

GZR: *And that will never change.*

Eric: That's right.

GZR: *I guess as we move into one of the three major parts of the interview dealing with the vision, one of the main things we wanted to talk about was the mask, and you've already touched on that as kind of the cold exterior...*

Eric: Yeah, the mask has always been, in essence, a symbol of the flesh, basically. And it is such a deceiving thing, there's so much that lies behind it and the mask can represent a million different things, a million different interpretations of what it is and what it could be used for and so forth. It is the most simplistic way, it's representative of the flesh somehow. And our goal has always been somehow to transcend that.

GZR: *Stepping back a little bit in history, what was the original inspiration the conception of Saviour Machine, where did that all begin?*

Eric: Basically, this is a long story, but it can be made, I guess, sort of short. I was raised in the southern baptist church here in California, and I had a very strong Christian and moral upbringing. I spent a great deal of time in the church and very, very active in the church as a child, as a young teenager. And somewhere through the course of my early to mid-late years, these formative years, I, as many people do, drifted away from the church, drifted away from God. This is a long story and to go into the details of why at this point would be immense, but what I can say is that it had to do with a few things—one being a person who was very close to me was taken from me, there was a death in my family, this was one of the major crushing blows in my youth. I began to experiment with drugs, alcohol, and, I guess, in essence, go my own way. There was a time where, I basically, was such an angry person, I became so jaded with corruption within religion, corruption within my own church. Certain things that I saw at a very young age that displeased me. The death of my stepfather was really kind of the crushing blow that put me at the point where I rejected God. I got to the point where I held it in my heart that I couldn't understand how a merciful God could work this way. I was a young man, and you're taught that God works in mysterious ways and we don't always understand His scheme of things, and at 13, I definitely couldn't understand the scheme of things. This man was one of the greatest men I've ever



known in my life, and he was taken away from my mother after a very, very short period of time, they only knew each other for 2 years. My mother had spent her entire life as a mother raising me on her own, myself and my brother Jeff. And when she finally did find the right man, when God finally brought the right man into her life, he was taken away from us in a short period of time. I was very, very bitter, and very angry, and I basically rejected God at that point, and went my own rebellious way for a lot of years and it was a very self-destructive path. I found myself after a period of 3 or 4 years, by the time I was 16 years old, I was a full-blown drug addict—speed, cocaine, heroin, tons of LSD, tons of marijuana, a little bit of this, and a little bit of that, and a lot of this, and a lot of that. I embraced the drug culture, became completely obsessed with this kind of life and it was what I was. So, somehow from my Christian upbringing and my straight and narrow path up to that point, within a very short period of time was on the completely other side of the fence and I lived this way for a few years, 4 or 5 years. Getting to the point, when I was 18, somewhere between 18 and 19, basically, through years of drug and alcohol abuse came to the point of near suicide many, many times in those last few years. I can't even begin to describe to you in a short interview the kind of darkness that surrounded me at that time. I had embraced this substance, this dark world and basically in layman's terms I had given my life to the Devil's paradise at that point. The drug culture is the closest thing that I've ever seen to just walking with the Devil. My life was hell, it was in chambers. And like I said, a few close brushes with suicide, and death of other sorts, you know, it was a slow death that was accelerating into a faster death. I can't begin to describe the misery. But what I can say is that in my darkest hour, in my darkest hour, somehow in the depths of my heart, I knew as much as I rejected God all those years, I knew that somewhere deep inside of me, that He was still with me, and that still believed in Him, and that still needed Him. And somewhere in this ultimate tragedy of life, I reached out to the darkness and my prayer was answered for the first time in many years, I got down on my knees and I prayed and I asked God to take over, to take over my life, and to take this wretched life that I had created for myself away from me and to give me the strength to persevere, to walk away from the drugs that had become my obsession. And in my darkest hour, I was born again, I was saved for the second time in my life, and I was brought out of the darkness and I knew what it was like, a great deal of my childhood very, very active in the church and I knew who Christ was from the time that I was 8 years old. But some of us get a few extra chances I guess. I was saved again at 19 years old, turned my life over to Christ. And from that day to today, I've dedicated the rest of my life to Him and what God wants for me. I'm 28 years old, I was ten years ago, from that day to today, I'm doing what He's called me to do. I had no idea what was coming. All I knew was that from that day that He saved me, my life was changed and my life was dedicated to doing His work. So all I here today and tell you that I'm doing what He's called me to do. I don't always know what's around the next corner, I couldn't have told you ten years ago that this was what He wanted from me, that this is what He called me to do. But, somehow to make a really long story short, Saviour Machine and this evolving ministry has been His calling for me since that day. So there's the long story long I guess.

As far as to finalize the question, I think I gave you a tremendous amount of background, to give you a basis for if the vision of this has always been to reach out into that darkness. I've never wondered, there are so many people that wonder, why is Saviour Machine so dark? Why is it so intense? Why is it so scary? Or, why can't it be purely evangelical or why can't it be prate music or this or that? God's gift to me was life through this darkness, beyond this darkness. The Lord works in mysterious ways. The vision of Saviour Machine has been from the beginning to reach out into this darkness and to pull from this darkness into the light, to give people the simple.

GZR: *It wasn't but just a matter of weeks ago I was sitting in my home and was talking to someone who asked me if I had been into any of the goth music, the darker side of the metal music, I said well sure, one of my greatest influences or favorites to listen to was Saviour Machine. There was silence, dead silence. And I immediately asked "You're appreciative when they say that they're into Saviour Machine?" and he said that Saviour Machine was not exactly a Christian band. Eric's view of God and Christ is totally universal, it's nothing personal. Just said well, where did you get that from? The response was "well, through this friend and through that friend, and through this person, you've heard it."*

Eric: It's always here.

GZR: *I dropped it there. I couldn't go any further. I kind of have a tendency to become angry with things like that.*

Eric: Let's not do that. I hope you're still recording because this is pretty good stuff here.

GZR: *Well, we are.*

Eric: Isn't it amazing? You know we could have a parenthetical within this interview. We could go off and you know this is free from interview, it's amazing to me how heresy has destroyed so much comprehension of testimony of faith. You think about this is what has corrupted religion for centuries. Because people do not read with their heart people do not begin to understand with their heart, so many times people do not understand the truth and through this passing on and through this generation and this generation and this generation, it has so destructively manipulated and controlled and devastated so many different factions upon factions of religion. When so many people miss the simple truth which is what it is, it's no wonder that religion has become what it has become when people don't even investigate for themselves anymore.

GZR: *Well, I share that with you not in any means trying to discourage.*

Eric: No, not me either. It's just an honest fact. As you noticed, so much of, at least Saviour Machine and I, I mean, these two albums dealt so much with struggle, they dealt with struggle, and now that you know what I've told you, you now understand why they dealt with struggle. It's one of those things that, now, today after a few years of being lost, you have a chance to kind of pick it up and take it for what it is. There was a time when all these misconceptions, and misinterpretations, and rumors and blatant kind of idiocy really, really disturbed me. It disturbed me to the point that I cut myself off from it. If people wonder what we've been doing in Europe the last few years, basically we escaped the plagues of the US for awhile (laugh). They have the same sort of thing over there too, it's just not as rampant. It's a little more in check. I'm at the point now that God has somehow put it on my heart to forgive and somehow open myself up to embracing the same people that wanted to crucify me 3 years ago. I guess that's what it's all about.

GZR: *Well, there's a hearing that's taken place.*

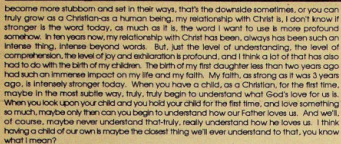
Eric: Sure, sure, and I'm ready to be crucified again, guess.

GZR: *There's been a lot of growth with Saviour Machine, it's just been evident from actually seeing the albums and their progression, what's the growth been like on the*

intensity, internally with Saviour Machine?

Eric: That's a good question. I think with age one of two things can happen. You can become more set in your ways, which happens to a lot of people as people get older they





GZR: With my son, he's turning five this month and it's just awesome to experience God through the face of that child, through the heart of the child.

"I'VE ALWAYS BELIEVED THIS WAS FOR
DO THIS." -

Eric: That's right, which takes me full circle into my metaphor. And to my point. If we were all truly seeing with the eyes that we were supposed to be seeing with, we wouldn't even see it.

GZR: To know daddy, the Father.
Eric: That's right.
GZR: Kind of progressing here. Going on from there, what are the goals? What or where will Saviour Machine lead to in the coming months and years?

very realistic, superlative on a surreal level. They're very, very intense albums that deal with the struggle and certain insights, and of course, controversial topics at times, dealing with certain hypocritical issues certain judgmental issues, but it deals with truth. It always has. It deals with the Truth. I guess in the past, I've been quoted as saying in the past, Saviour

get trapped in a major Christian stigmatism as far as being thrown in with this kind of group of being looked at as kind of preachers from the stage. I never wanted the secular world to look at us this way. Because I really thought it would hurt the band, it would hurt the band to the point where they would really not be able to do it. I felt that if we were to be

say now that what we've moved into over the last few years, being the Legend trilogy and what we've endeavored towards this trilogy, I can't sit here and say this is not a ministry anymore, I can't honestly say this, because for me to say this is not a ministry at this point would really be wrong to say. There really is no other way to say it at this point, for the first

evolution. What we do with Saviour Machine is I call it the calling for Saviour Machine. I call it, and now we are tackling the biggest project we've ever endeavored into, and this is what God has put it on our hearts to do. Somehow from the beginning of this project, I always knew this was coming, and I always knew in my heart that Saviour Machine would

prophetic scriptures of the Old and New Testaments. It's really the first attempt of its kind in the history of music. Even if you trace classical music, no classical composer ever really tried to score the apocalypse as a theme. We've been working on it for three years. I've been working on the prophetic studies alone for almost my entire Christian life. For ten years

the word. I understand the Word stronger today than I did five years ago, and I think this is something that if it wasn't the case, you would read it once and then it would be enough. What I can say, this has been I guess, a hobby studying prophecy. About 5 years ago it became a bit more than a hobby, and for the last 3 years it's been pretty much an

to be an interpretation of scripture as much as it is intended to be, very clearly, the scripture brought to life through music, a musical interpretation of the scripture. And when I say musical interpretation, I don't mean my interpretation, or a dogmatic interpretation of scripture as such. This is *how* the scripture is meant to be heard, it is *how* the scripture is meant to be heard. This is *how* the scripture is meant to be heard, it is *how* the scripture is meant to be heard.

scripture. This is taking the scripture and bringing it to life through music. If you take the scripture and ask yourself "if this were music, what would it sound like?" This is our goal for this entire project, to bring this prophecy to life through music. This is what God has called us to do. There's a reason for it. We believe this trilogy is not only groundbreaking artistically, and

This is the most, I would say I'll go out on a limb here, and say that I believe that this trilogy is the most intense Christian album of all time. There's no doubt in my mind. And I would go as far as to say that I believe that it could be one of the most intense albums ever made, Christian or secular, because of what it deals with. You're talking about the prophecy of the apocalypse!

doing it. I would say first, and foremost, that's there's no way that I recommend this for younger children. This is a very mature project, it's a mature subject matter, and it's something for mature people, it's something for intelligent people, and it's also something for open-minded people. But in the end, what it's for is anyone who's interested in the Midwest.

ERIC: OK, first of all—two or three different versions of the Bible were used, of course in no

certain order, the New Revised Standard, King James, and Living Bible. These are all same basic interpretations, it's just a little different wording here and there. I also have spent a little

REASON, AND THAT GOD CALLED US TO
IC CLAYTON

Zeus, so, it's not as if there's a lot of prophecy throughout the bible. You can really take every book of the Bible, and there's a certain amount of prophecy regarding the apocalypse in almost every book. Even the book of Genesis has a small portion of prophecy relating to the apocalypse. The book of Revelation and the book of Daniel are the two key factors in understanding prophecy of course, then I would say the book of Ezekiel. As far as other research, I probably read a hundred books, I guess-some books that

were written in the early part of this century by people like Drake, and then some books that were written after 1948, after Israel became a nation again, after WWII, there was a whole slew of books that began to come out regarding these things, regarding prophecy, the interest in prophecy was really on the rise. In the late 60's more and more books began to

When prophecy was really on the rise, in the late sixties and more books began to come out, I would say the 70s were probably the big time, guys like Hal Lindsey and Jack Bennett began to write a lot of books. I've read just about everything from both of these guys. And this guy, Grant Jeffreys, who's actually Canadian, that has written a couple of really good books over the last couple years. John Hagee, recently, I would say he's doing a lot of apocalyptic research. So, I keep up with all the evangelical interpretations and

opinions, I absolutely find them fascinating and interesting, and inspiring. But in the end, whether I've read 1,000 books or one book, it's really based on the Bible. The concept of bringing it to life somehow, it's dangerous to give too many opinions, it's dangerous to be dogmatic, and it's dangerous to, especially with Bible prophecy, make too many man-

GZR: Well, all the mysteries haven't been revealed. All the pieces of the puzzle are not there.

etc., marriage, etc., and to know, a lot of men have. A lot of the most significant pieces of prophecy have been fulfilled in this century. Maybe the most important being that Israel became a nation again in 1948. This goes right back to Matthew, when Christ told the disciples the clearest sign of the coming of the end, the beginning of sorrows, the birth pangs

or the Messiah, this who segment, the clearest indication of His second coming would be when Israel regathered and became a nation again for the first time in centuries. This happened in 1948 after the holocaust. This is probably the single most important piece of prophecy to consider at this point because it gives a certain relevance. This is why the

Interest in Bible prophecy has really been on the rise in the last 50 years. Because there's many, many theologians believe that a Bible generation is 50 to 70 years. This is fascinating, because Christ said to His disciples that when Israel becomes a nation again, that that generation would not leave the earth, would not cease to pass before seeing the true sign.

of His coming. To me, this is the most important thing to remember in all this talk of the apocalypse coming soon. No matter what kind of political side you can pull into it, you can look at world affairs, you can look at plague and famine and wars and the concept of the post-apocalyptic world and feel that there are people who think like you and who think like you.

new world order and the utter destruction that's taken place and the utter poverty that's taken place around the world over the last 100 years, you don't have to be a rocket scientist to see that the concept of the birth pangs and the escalating fate of the earth is sitting right upon us. But, all these things aside, the most important thing to come back to, is that Christ

said that that generation would not leave the earth, that generation that saw Israel become a nation would not leave the earth before seeing the true signs of His coming. Therefore, 50 to 70 years is a Bible generation. If this is true, then we must believe that we are truly sitting at the dawn of the end of time. 1948, it's now 1997. That's 49 years.

Eric: It's breathtaking. It's astonishing. Here I've got two little girls. I would love to see them grow up, as a human being, as a man, as a father. I relish the idea of raising my children and living a happy, long life. "I live long and prosper" kind of thing. This is what I want most.

But my faith, and my understanding of prophecy tells me that this may not be the case. But, the way I live my life, I guess there's two different sides to it. As a Christian, as the author of *Saviour Machine* and the author of this testimony based on Bible prophecy, this is not the first time I've said that I don't know.

prophecy, this project, it is my lifelong work I guess. This side of me believes very much that we are sitting at the beginning of some very, very serious times coming up. There are too many things happening right now that point in that direction, and that's a whole other interview, we could talk politically about this for a long time. As a father on the other hand,

have to live my life as a human being, making some plans for the future. And I'm not going to live on a gloom and doom trip, there's no way I'm going to tell my daughters that. 'Hey, don't worry about tomorrow, because tomorrow is not coming.' I have to open the door for my children to have a wonderful childhood and provide for them a future, no matter what.

how long that future is. There's two sides of it. I guess that goes along with being a Christian, and understanding the prophecy. So many Christians don't study the prophecies, because it's something they don't like to think about, or it's something they don't comprehend because they don't go deep like I do. That's one thing. We are called upon to go deep.

GZR: Ignorance will not be an excuse.

Eric: That's right, ignorance will not be an excuse. And I encourage Christians and non-Christians alike to open the Word and begin to look at it and try to understand it, it just takes effort. That's all He's asking, all He's asking is for you to try, He'll do the rest.

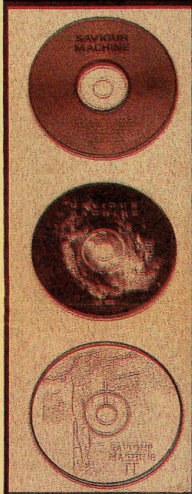
GR: *Going back to the whole idea of having to live your life despite the knowledge*

the truth is in the heart, the truth is in the spirit. We're going to live accordingly, we're going to live with the urgency, and raise our children accordingly. I believe, for me as a father, there's a certain bit of the same as your talking about, there's two separate lives, but there's a joy that combines that, because I know that I'm going to be able

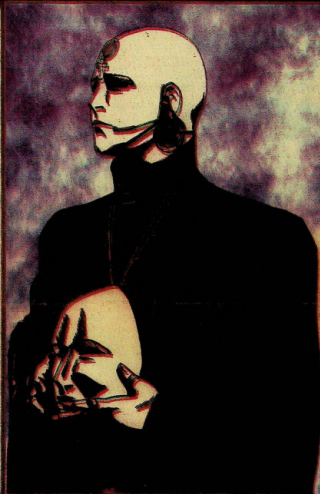
Eric: It's exciting. It's a little scary of course. But at the same time, as a Christian, I tell this to

other Christians who get a little depressed about the idea and who get a little nervous about the idea that it may be so close. I always came back to the same thing. Hey, I know

GZR: Eric, I've enjoyed talking with you about all these different things, at length, and I appreciate your passion and your heart.



1990-1993



1994-1997



THE PAINTING WHICH SERVES AS A CENTERPIECE FOR THIS COLLAGE IS AN ARTISTIFAN RENDITION OF ERIC CLAYTON'S POSE ON THE LIVE RELEASES. SHE IS FROM ROME, ITALY, AND SIGNED THE PAINTING BY THE NAME OF JO. WITH THIS PAINTING WAS A POEM THAT SHE WROTE ENTITLED "A GIRL LIKE THIS". IN YOUR HEART'S STAGE YOU COME FORTH SLOWLY, SOLENN ON A MUSIC LIKE THIS... A THOUSAND LIGHTS RECEIVE YOUR STATELY POSE IN THE BEGINNING OF A PRAYER LIKE THIS... AND I'M WATCHING WONDERED YOUR MYSTERIOUS AND PROUD LOOK TO UPSET THE NOTES OF AN INFINITE MASS THAT'S A LIFE LIKE THIS... DOES GOD UNDERSTAND WHAT'S HAPPENING IN THIS PLACE? OR HE'S THINKING IT'S ANOTHER WAY TO BUY HIS MERCY? ANOTHER SONG... IN YOUR HANDS A WOODEN CRUCIFIX IT'S THE BRIGHTING OF YOUR FACE & LIGHT WHILE YOUR TEACHING OF EMOTIONS... AND SHOUTING WORDS OF LOVE AND PEACE YOU'RE CROWDING MY MIND OF THOUGHTS AND DOUBTS... AND CLOSING A SHOW LIKE THIS MAYBE YOU DON'T KNOW THAT YOU'RE GIVING LIFE TO A SIMPLE AND SAD GIRL... JUST LIKE THIS.

THE QUESTION
BEYOND COMPREHENSION
THE BEGINNING OF SORROWS
THE END OF THE WORLD
INSPIRED BY THE GREATEST
STORY EVER TOLD
BEHOLD AN EPIC
BEHOLD
APOCALYPSE

LEGEND

P A R T I

THE TRILOGY BY

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"THE WORLD ALL OF HISTORY HAS BEEN MOVING
TOWARD IS UPON US...."

JANUARY 31, 1997

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